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PUBLISHER
HERMANT BLDG.
21 Dundas Square
TORONTO

CANADIAN MOVING PICTURE

Digest

THIRTY-FIFTH YEAR OF PUBLICATION 1915-50

Vol. 42, No. 26

TORONTO, CANADA

Oct. 21st, 1950

CORNUCOPIA—HORN OF PLENTY

EXHIBITORS should cheer, with producers and distributors, because Ceres holds a full horn of good pictures. To you who are not familiar with Ceres and Cornucopia, permit me to relate that Ceres was the Roman name of mother-earth, the protectress of agriculture and of all the fruits of the earth.

Thomson, in his *Castle of Insolence*, wrote, "Dark frowning heaths grow bright with Ceres' store." Ceres is generally portrayed with a ram's horn in her left arm, filled with fruits and flowers. At times, you will see a picture of this horn of plenty pouring its contents on the earth and, other times, you will see fruits, flowers and corn held in the cornucopia as in a basket.

It has been said that the horn is from the head of the goat which suckled Jupiter. There is a fable that in Libya, there is a strip of land shaped like a horn which King Ammon gave his bride, Amalthæa, who nursed Jupiter with goat's milk.

Jupiter is the Latin or Roman name for Zeus, the latter being its Greek counterpart. Although Jupiter is referred to as the father of gods and men, he is, in the chronology of gods and goddesses, said to have been the son of Saturn and Rhea.

In *The Age of Fables* by Thomas Bulfinch, it is written that "Saturn and Rhea were of the race of Titans who were the children of Earth and Heaven, which sprang from Chaos." Ceres is also said to have been the child of Saturn and Rhea.

As I walked along treed avenues in Toronto, or drove along the highways leading out from the city, I saw colors which are difficult to describe in man-made words — red, brown, yellow, green and gold — a variety of shades blending their colors into a pageantry of color from which Natalie Kalmus and Dr. Kalmus must have caught their first glimpse of color by Technicolor.

I am here reminded of Shelley's Hymn to Intellectual Beauty:

*There is a harmony in Autumn
And a lustre in its sky
Which thro' the summer is not
heard nor seen
As if it could not be, as if it had
not been.*

I have noted that in the provision for a backlog of motion pictures, major companies are increasing their picture releases and that pictures with color have an important position. As an example, MGM has 9 Technicolor films in its release schedule of 21; 20th-Fox, which has 22 scheduled for release in the next 7 months, will have 6 in Technicolor; Paramount has 14 allocated for distribution and will have 6 of these in Technicolor; Columbia has 36, including westerns, on its distribution program of which 4 will be in color. This means 25 pictures in color from 4 of the majors.

While we have in mind cornucopia (which I hope no facetious exhibitor will abbreviate to corn) there is revealed in the horn of plenty, in addition to the product I have mentioned, 6 pictures to come from United Artists in the 7-month period; 2-a-month from Warner Bros. during the next 4 months; 7 to be released by RKO in 3 months; 8 scheduled in the quarter-year by Universal; Eagle-Lion Classics will have 16 pictures in release by the end of December, while Monogram's program specifies 18 for release within the next 5 months.

From October to December, 8 companies will have a total of 64 pictures set for distribution. Walter Wanger's *Joan of Arc* (RKO-Technicolor) will go into general release in November; C. B. DeMille's *Samson and Delilah* (Paramount-Technicolor) will go into general release January 1st and the Laurence Olivier production of *Henry V* (UA-Technicolor) will have general release shortly.

Meanwhile, at TOA's national convention in Houston, Texas, Oct. 30th, the executive-director, Gael Sullivan,

will no doubt elaborate on his color-boost talk which he gave in New York recently, when he stated his belief that all productions should be made in color.

MGM's *Toast of New Orleans* introduces an operatic scene from *Madame Butterfly* in color, and it is readily seen why the Italian producers of film-operas sigh for the day when they will have the facilities to do their opera films in color.

Carmine Gallone, director of *Rigoletto*, *Il Trovatore* and other film-operas distributed by SARO, and of Columbia's *The Lost One* (*Traviata*) and *Faust and the Devil*, has discussed with me plans for the production of an opera in color. Certainly operas, with historical backgrounds and costumes, would have their mass appeal as motion pictures much increased through their production in color.

Ballet, fiesta scenes and certain western stories all require color for a naturalness of setting and background. Take MGM's *Toast of New Orleans*, for example. It is difficult to picture the colorful background of New Orleans, so vivid with color, without the use of color in its production.

I am wondering how good a picture *Red Shoes* would have been without color. I am thinking of Disney's RKO production, *Treasure Island*, and how much its entertainment values have been enhanced through color.

I am thinking of Warner's *Tea For Two*, a light little story but full of music, song and dance, with color which makes it most delightful entertainment.

In the current and bountiful cornucopia of releases, RKO's *White Tower* is in color; 20th-Fox's *Broken Arrow* is in color; Paramount's *Fancy Pants* with Bob Hope and Lucille Ball is in color; Warner's *Flame and the Arrow*, Paramount's *Copper Canyon*, Columbia's *Petty Girl*, with Robert Cummings and Joan Caulfield — all are in color.

(Continued on Page 9)

PROMOTIONOTES

Montreal was the site of the world premiere of the Canadian production, *Forbidden Journey*, starring Jan Rubes and Susan Douglas. Both stars were present at the Princess Theatre (where the picture played for two weeks to excellent business) and were presented to the audience. Mayor Houde was also in attendance with other civic and business leaders. There were flood lights, autographs, interviews and radio broadcasts, before, after and during. In other words, the full treatment.

Just to add the final touch, Jose Ferrer, who happened to be in town publicizing *Cyrano de Bergerac* (another UA forthcoming release) was on the stage to present the two young stars. Of course, Canadian General Manager Charles Chaplin and Toronto manager George Heiber flew down to attend the function.

So, you say to yourself, all this makes interesting reading but what has it got to do with me when I play the picture? I can't have any world premiere with Jose Ferrer. True enough, but the advent of a Canadian-made picture with a Canadian cast is everyone's chance to be a showman.

In any campaign you plan, UA has already done the spadework. In Montreal, the Robert Simpson Co. obliged with windows. The Austen company contributed ads and display windows. These companies or their counterparts operate in every town, small and big. How about a tie-up along the lines, "Made in Canada"?

UA has already arranged a nationwide tie-up with the Frigidaire Co. and its dealers. This is available to anyone who plays the picture.

When it comes to lobby displays, there is a cover of a recent *Saturday Night* on which the two stars are featured plus a story on the inside pages. There is also a big story on the production in the October issue of *New Liberty*.

There's a lot of promotion material in *Forbidden Journey* if you want to go after it.

L'assemblée annuelle d'Allied Industries Théâtrique de Québec est fixée au 7 novembre à l'Hotel Windsor, à Montréal.

La réunion commencera à 12:30 avec un déjeuner servi dans la salle York.

A 2:30, la lecture des minutes, la passation des résolutions, etc., se feront dans le "Oak Room."

Le diner sera servi à 7 hrs. dans le salon York. Vous êtes instamment prié de vous inscrire immédiatement.

Frais d'enregistrement: \$7.00.

TRADE HEADLINES

Producers And Ascap Soon To negotiate fees for film music licensing.

Allied States' Board Penn. Take steps to reduce competitive bidding, vote extension another year as member of Compo — will battle TV Motion Picture Slurs.

Gene Autry defends TV films while selling M.P. Theatres at Allied — Claims Exhibitors To Blame For Not Paying adequate rentals or providing good playing-time.

Thirty-three Tri-State U.S. Midwest managers are luncheon guests at MGM studios Hollywood with Louis B. Mayer and Dore Schary as hosts.

Casey Swedlove, Linden, Ottawa, elected Pres. for 2nd term Ottawa Managers Assoc. Morris Berlin Vice-Pres.

Motion Picture Daily Reviews Warner Bros. *Rocky Mountain* With Errol Flynn as "intense and absorbing motion picture."

Hollywood stars Go To Atlanta Georgia For World premiere 20th Fox Two Flags West — Dallas-Houston-San Antonio included in Fox Hollywood Cavalcade To boost attendance.

United Nations Fate of A Child film selected for honorable mention by City College Film Award Committee.

Alliance Films Ltd. Has Secured Canadian Rights from Neil Agnew Motion Pictures Sales Corp. to *Love Of A Clown* (Pagliacci) — Complete Opera with Tito Gobbi, Lolo Brigida.

MGM managing-director Australia-New Zealand N. Bernard Freeman reports M.P. business better than any year excepting 1945-6. 16 MM market spreads tremendously.

Motion Picture Attendance Increase 30% in Mexico due to rapidly expanding economy reports Carlos Nieble — Mexican Mgr. Loew's International.

Cecil B. DeMille's weekly syndicated newspaper feature starts Oct. 29 reports General Features sponsoring syndicate.

RKO engage 14 stunt men as actors in *The Gaunt Woman* — scenes show Newfoundland fishermen and Nazi sailors in combat.

First of Big 10 Football Games on TV to theatres Chicago-Detroit report Theatre Attendance Only Fair.

Pattern For Survival, two-reel documentary on survival under atomic attack produced by Cornell Film Co. with approval Department of Defense — U.S.

RAY PRESENTS



I WISH to bring particularly to your attention the Testimonial Dinner to Simon Meretsky of Windsor, Ont., Pioneer life-member, sponsored by the Canadian Picture Pioneers. All members of the Motion Picture Industry and their friends are cordially invited, including the ladies. The dinner is in the form of a tribute to Simon Meretsky, a veteran showman and former partner of the Famous

Players Canadian Corp. in the operation of the Paramount-Windsor Theatres Limited. Simon recently sold his interest in the theatres to his partners and has retired because of ill-health from his theatre activities.

It is not necessary to be a member of the Canadian Picture Pioneers to attend this dinner and the Pioneers wish to emphasize that ladies will be most welcome, and that the Pioneers look forward with pleasure to their presence.

I am reminded of a recent visit to Toronto of the Hon. C. C. Williams, Minister of Labor for Saskatchewan, during the First National Convention of the Censor Boards of the various provinces, organized by O. J. Silverthorn, Chairman of the Ontario Censor Board.

Mr. Williams, in commenting on the presence of ladies at the dinner held on the premises of the Ontario Government's Censor Board and Theatre Inspection Building, quoted a remark which he said had been made by the Right Hon. Winston Churchill. "Ladies," said the former War Prime Minister of England, "put the sparkle into champagne."

"Do you agree with Mr. Churchill?" inquired Mr. Williams, but remembering the political party to which Mr. Churchill belonged and that Mr. Williams was Minister of Labor for Saskatchewan, and a guest in Toronto, I replied that to agree with Mr. Churchill would be but to praise myself, although one would find it difficult not to agree with some of the brilliant and witty sayings of Mr. Churchill. I hope that Mr. Churchill will not feel that "I done him wrong" and that Mr. Williams will continue to believe that Torontonians are hospitable and amiable people, that motion picture people do not carry a grudge about being forced to pay what they consider unnecessary and discriminatory taxes, although they refrain from cheering for them.

I MUST here pause to mention that Saskatchewan sent a fine representation to the first National Convention of the Provincial Censor Boards and Mr. Silverthorn is to be very much commended for having organized and made possible such a conference, which introduced members of our industry to representatives of the Censor Boards and these representatives to members of our industry, neither of which may have ever had an opportunity to have met and conversed with the other, a very excellent beginning for a closer relationship.

Returning to the Testimonial Dinner to Simon Meretsky, the Pioneers are happy to report that Jack Cohn, executive vice-president of Columbia Pictures and founder and president of the American Picture Pioneers, has accepted the Pioneers' invitation to be Guest Speaker on the evening of the dinner. Mr. Cohn will be accompanied to Toronto by several members of the Board of Directors of the American Picture Pioneers.

Mayor Reaume of Windsor, Ont., and several other distinguished guests have accepted the Pioneers' invitation, including several Members of Parliament and Ministers from both the Provincial and Federal Governments.

Ray Lewis, president of the Canadian Picture Pioneers, will preside, with Morris Stein, Past Vice-President, as Toastmaster.

There will be several deputations from Windsor, from Detroit and other cities, including several presentations made to Simon, who having passed his seventieth birthday, now approaches the Sabbatical Years of a well-earned and well-deserved holiday.

THE late Sir William Mulock, who was Chief Justice of the Supreme Court, and who lived to celebrate his hundredth birthday several times, since I can recall I was at more than one of these 100-year birthday celebrations, gave me a metal card on which was printed these lines, which I believe I have already quoted previously in the Digest, but they are worthy of repetition and appear to be so appropriate in connection with the Testimonial Dinner to Simon Meretsky: "I shall pass through this world but once; any good thing therefore that I can do or any kindness that I can show to any human being, let me do it now, let me not defer it, or neglect it, for I shall not pass this way again."

The lines are attributed to Etienne de Grellet, born in France, who came to America and became a Quaker and who died in New Jersey (1773-1885) but they have not been found in the writings of Etienne de Grellet.

The Canadian Broadcasting Corp. announces a Wednesday night series of six operas over the CBC Trans-Canada Network, beginning with Giacomo Puccini's *Turandot*, Oct. 18th, conducted by Nicholas Goldschmidt, to be performed in English in the CBC's Toronto studios, under the direction of CBC opera producer Terence Gibbs. There will be a chorus of fifty voices, a boys' choir of twelve and a sixty-piece orchestra.

On Dec. 13th, Giuseppe Verdi's magnificent opera, *Rigoletto*, will be presented, and will be sung by the CBC Opera Company in Massey Hall, Toronto, as guests of the Toronto Symphony Orchestra, and broadcast as part of the Wednesday Night program. It will be performed in Italian and conducted by Nicholas Goldschmidt.

RIGOLETTO, the entire opera with Tito Gobbi as the hunchbacked jester, is currently released through Selznick-Alliance in Canada, with the Royal Opera House Chorus and orchestra, and a brilliant cast of opera singers. Produced in Italy, it is sung in Italian but has an English commentary which introduces each of the Acts of the Opera explaining the story sequences. *Rigoletto* was based on one of Victor Hugo's plays, *Le Roi S'Amuse* (The Fool's Revenge) and in the role of the Duke of Mantua, Caruso made his Metropolitan Opera House debut.

On Jan. 10th, Benjamin Britten's comic opera, *Albert Herring*, based on one of de Maupassant's tales, will be presented. This opera was written for an orchestra of only fourteen pieces and with no chorus in order to make the production of English stage opera possible financially. Geoffrey Waddington will conduct.

Puccini's *Madame Butterfly* will be presented on Feb. 7th. It will be sung in Italian and conducted by Nicholas Goldschmidt. I have already advised you in the editorial of the *Butterfly* scene from this opera in the MGM picture *Toast of New Orleans*, in which Kathryn Grayson sings *Madame Butterfly* and Mario Lanza is Lieutenant Benjamin Franklin Pinkerton of the U.S. Navy. It is significant to relate that this most beautiful Puccini opera was hooted at by the audience in Milan at its first performance in 1904, a similar fate

(Continued on Page 8)

Toronto and District

BILL PRESS

Film Division Community Chest Holds Luncheon

The kick-off of the efforts of the Film Division of the Toronto Community Chest campaign was in the form of a luncheon at the Variety Club on Monday last. Under the chairmanship of Douglas V. Rosen, a committee composed of R. W. Bolstad (Vice-Chairman in charge of special names) Ralph Dale, Raoul Auerbach, Murray Sweigman and William Redpath, were hosts to representatives of every branch of the industry.

Special guests included Mr. H. H. Wilson, Campaign Chairman of the Chest and Mr. James Henry, Secretary Advance Gifts Division.

In speaking to the group, Mr. Wilson stated that this year's objective for the campaign as a whole was \$2,495,000, of which the Film Division's share would be \$29,000. In replying to a question as to why the objective should go up each year, Mr. Wilson said, "Our costs have gone up each year like those of any other business. The amazing thing to me is that, while the population served by these agencies has increased 31% over the past five years and the cost of living in the city of Toronto has increased 36%, the Chest objective has only been raised 25% in that period."

Mr. Wilson went on to explain the disposition of the funds. Although only two million, five hundred thousand will be collected from the citizens of Toronto, the annual budget of the Chest is somewhat over five million. The balance is made up of government grants and payments from people who benefit from the services.

In thanking Mr. Wilson, Mr. Rosen assured him of the full cooperation of the film industry in reaching the increased objective. "We are all salesmen here," he said, "and, believe me, in comparison with the pictures we are selling, putting over the idea of the Community Chest is like shooting fish in a barrel . . . and that allows for movies being better than ever." Canvassers will be around visiting you within the next two weeks. Let's have every member of this industry proudly wearing the Red Feather of Community Service.

THEATRE MANAGER

Wanted for downtown Toronto theatre

Direct Inquiries to:

Mr. Gordon,
Biltmore Theatres Ltd.,
221 Victoria St., Toronto

The Variety benefit hockey match at Maple Leaf Gardens on Thanksgiving Night drew a crowd of 5,340, which was below expectations, but the Variety Village fund was swelled to the extent of \$11,378, the gross proceeds.

* * *

As a move to curb the "racketeering" in the staging of bingo, according to Mayor Arthur J. Reaume, a recommendation has been adopted by the Windsor, Ont., City Council for amendments to the Criminal Code to legalize properly-conducted games of chance.

The recommendation will be placed before the local voters in the form of a plebiscite at the Windsor civic elections Dec. 6.

* * *

The marriage took place recently of P. Anthony (Tony) Ranicar, Publicity Representative in Canada, for Warner Bros. Pictures, and Miss Jane Finlay, daughter of Mr. and Mrs. Finlay, O'Connor Drive, Toronto.

Dr. Hugh Flick, the New York State Censor has called a convention of 7 American state censors to take place in the middle of November. Among invited guests will be O. J. Silverthorne, chief of the Ontario Censor Board.

The Eddie Cantor appearance on Thanksgiving Night at Toronto's Massey Hall proved a tremendous success, the auditorium being taxed beyond normal capacity. The performance was held under the auspices of Upper Canada Lodge, B'nai B'rith.

* * *

The original release date of On Approval was in May, 1944, but only this month has the British picture reached a Toronto screen in playing an extended engagement at the Hyland Theatre even though our Beatrice Lillie is one of the stars. The apparent reason for its appearance is the mellowing of the censor board.

1949 Manley Popcorn Machine

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Other poppers and warmers also available.

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Moving Picture Digest
21 Dundas Sq. Toronto

THE CANADIAN MOVING PICTURE DIGEST

Entered as Second Class Matter

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Address all mail to the Publisher
CANADIAN MOVING PICTURE DIGEST
COMPANY, LIMITED

21 Dundas Square - Toronto

Telephone: WAverley 8696

Cable: Raydigest

Established 1915. Publication weekly.
Subscription: \$5.00 yearly

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ISOBEL JORDAN

who has been appointed by the
National Film Board as public
relations representative in Toronto.

Marta Toren Visits Canada

In connection with the openings in eastern Canada of her Universal picture, *Deported*, Marta Toren spent this week touring the country on a p.a. junket and will be hitting Ontario next week.

Beginning on Wednesday, Oct. 18th, Miss Toren appeared at the Princess Theatre, Montreal, when the picture opened there. On the 21st, she will be at the Odeon, Ottawa; on the 22nd at the Odeon, London, and will appear at the Palace, Hamilton, on Oct. 25th, popping in and out of Toronto in the meanwhile.

Marta Toren has appeared in Universal pictures *Casbah* and *Sword in the Desert*.

Somerset Maugham's *Trio* (released by Paramount) is reported booked into Odeon's Hyland Theatre, Toronto.

FOR SALE

42 Theatre seats almost new at half the price. Upholstered seat & back made by Canadian Theatre Chair Co.

Address: BIJOU Theatre
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Ciné-France nouvelles

par JEAN-PAUL LE PAILLEUR

POUR la première fois dans les annales du cinéma canadien, un film vient d'être réalisé sans faire appel soit au capital étranger, soit encore à des techniciens français ou américains, ou enfin à des artistes d'ailleurs. Il s'agit du film d'Excelsior Film Inc. "Les lumières de ma ville" réalisé par Jean-Yves Bigras et Roger Gerand. C'est une passionnante histoire d'amour dont l'action se déroule à Montréal et à Ste-Adèle. Le scénario est de Rudel Tessier sur une idée de J. M. Poirier. Il faut noter dans ce film cinq belles chansons de Pierre Pétel, de l'Office National du Film, que vient d'endisquer la compagnie Victor. La première mondiale du film a eu lieu vendredi soir, le 6 octobre, au Saint-Denis, suivie d'une réception qui groupait près de 400 invités.

* * *

Le célèbre chanteur français Georges Guétary, vedette du music-hall fort populaire à Paris, a été engagée par France-Film pour sa semaine de Gala lors de l'ouverture officielle du Saint-Denis, du 20 au 27 octobre. Il s'embarquera le 16 sur un avion de Air-France. Après son engagement du Saint-Denis, il ira au Cinéma de Paris de Québec, pour une autre semaine.

* * *

Rarement film français n'a ramporté autant de succès que "Paradis Perdu" un film distribué par la nouvelle société Ciné-France. Non pas que ce soit un film

récent puisqu'il avait été montré dans les salles de la province il y a une dizaine d'années et qu'il avait même gardé l'affiche sept semaines au Cinéma de Paris de Montréal en 1940, mais ses vedettes Micheline Presle et Fernand Gravey ont tellement l'estime du public, et le thème du film est tellement éloquent et d'actualité, que cette production n'a aucunement vieillesse; elle se révèle assurément un des plus gros succès commercial du cinéma français. Au théâtre La Scala, à Montréal, il tient l'affiche depuis cinq semaines.

* * *

Le Cambray de Québec présentera en primeur au Canada un des films les plus prometteurs de la nouvelle compagnie Paris — Canada Films, "Le Secret de Mayerling" mettant en vedette Jean Marais et Dominique Blanchar, fille du célèbre artiste français Pierre Blanchar.

* * *

Quebec Production Corporation vient d'apprendre avec un vif plaisir que le film "Son Copain" qu'elle réalise conjointement avec Electric Film de Paris, est terminé. Les trois principaux interprètes de ce film dont l'action se déroule au Canada et en France, sont René Dary, Paul Dupuis (Johnny Frenchman, La Forteresse) et la charmante vedette britannique Patricia Roc. Cette production franco-canadienne sortirait vraisemblablement en novembre.

La version française du chef-d'oeuvre de Laurence Olivier "Hamlet," une film de Eagle Lion, a obtenu un vif succès en l'Auditorium de Saint-Laurent où il était présenté en exclusivité. Cédulé pour une semaine, il a gardé l'affiche deux semaines complètes. Pour continuer sa saison cinématographique, cette salle qui ne désire passer que des productions hors série, mettra à l'affiche le 3 octobre, "Farrebique," un Grand Prix du Cinéma Français.

* * *

Alliance Film vient de faire une entente avec La Société Artistique Prospero qui présentera au printemps, une saison d'opéras filmés, à l'Auditorium de Saint-Laurent, à ville Saint-Laurent.

* * *

Le seul film dans lequel ait tourné Marcel Cerdan, ce regretté champion de la boxe, a obtenu un succès inusité au Canadien de Montréal. Ce film "L'Homme aux mains d'argile" distribué par Paris-Canada Films, a eu un lancement spécial, alors que la direction de cette salle, nouvellement décorée et aménagée, a organisé une soirée de gala au cours de laquelle le fameux boxeur français Laurent Duthuille fut présenté au public. A même programme, un grand succès de Von Stroheim "L'Enfer du jeu." C'en était assez pour expliquer cette longue queue qui ne cessa durant toute la fin de semaine aux portes du Canadien.

Jack Randall, B.C. Showman, Resigns

Jack Randall has resigned as manager of the Strand Theatre, Vancouver, a house he has managed for the past four years. This piece of news came as quite a shock to his many friends in the industry. Jack, along with his wife and 17-year-old daughter, left by car to take up residence in Los Angeles, California, where he will be entering private business.

It was in 1933 that Jack entered theatre business, starting at the Lyceum Theatre, Winnipeg, as assistant to Syl Gunn. Two years later he was promoted to manager of the College, Winnipeg, a position he held for eight years. Then Famous Players moved him to the Capitol Theatre, Calgary, which house he managed for three years. Then followed a transfer to Vancouver to manage the Capitol Theatre where he remained for nearly two years, after which he assumed managership of the Strand Theatre.

Prior to his departure an informal luncheon was held in his honor by the local Famous Players executives which was also attended by the other "downtown" managers with whom Jack has been associated these past five years. The Famous Players Theatre Managers' Association also held a luncheon which was attended by all managers. Joe Millman was chairman and made a presentation of a handsome desk set to Jack on behalf of all the boys.

Make Your Reservations Now!

FOR THE ANNUAL

Meeting and Luncheon

of the

Motion Picture Theatres Association of Ontario

To be held

TUESDAY, OCTOBER 31st, 1950

at the

King Edward Hotel, Toronto
(Sheraton Room)

Registration
9.30 A.M.

Business Meeting
10.00 A.M.
(Daylight Saving Time)

Luncheon
1 P.M.

MOTION PICTURE THEATRES ASS'N OF ONTARIO
Arch. H. Jolley, Secretary

21 Dundas Square

EL. 9630

Toronto, Ont.

RAY PRESENTS

(Continued from Page 3)

which other first performances have received; as an example, Rossini's *Barber of Seville*, which was hissed off the stage, but at its second performance was a tremendous success and has remained for over one hundred years the most popular comic opera in the world.

ON March 7, the CBC will produce Charles Gounod's opera *Faust*, based on Goethe's play. Production in Montreal, conductor Jean Beaudet. Columbia Pictures has a filmization of the opera covering a story of the opera and scenes from the opera, the title of which is *Faust and The Devil*, directed by Carmine Gallone, who directed *The Lost One* (*Traviata*), *Rigoletto*, *Il Trovatore*, and who is considered the top film director of operas in Italy.

On April 18, Wolfgang Amadeus Mozart's opera, *Così fan Tutte* (English title, *School for Lovers*) will be produced in Toronto and conducted by Geoffrey Waddington. This opera was first produced in 1790, when Mozart was 34 years old and just one year prior to his death.

CBC Wednesday Night is heard in its entirety on CBI, Sydney; CBH, Halifax; CBA, Sackville; CHSJ, Saint John; CFNB, Fredericton; CBM, Montreal; CBO, Ottawa; CKWS, Kingston; CBL, Toronto; CFCH, North Bay; CJKL, Kirkland Lake; CKGB, Timmins; CKSO, Sudbury; CJIC, Sault Ste. Marie; CKPR, Fort William; CBW, Winnipeg; CBK, Watrous; CBX, Edmonton; CJOC, Lethbridge; CFJC, Kamloops; CKOV, Kelowna; CJAT, Trail; CBR, Vancouver; and in part on stations, CBN, St. John's; CBY, Corner Brook; CBG, Gander; CBT, Grand Falls; CKBW, Bridgewater; CJNT, Quebec City; CHLO, St. Thomas; CHOK, Sarnia; CFAR, Flin Flon; CKLN, Nelson; CKPG, Prince George; CFPR, Prince Rupert.

If you will recall, last year the production of the opera *Peter Grimes* by Britten was repeated twice and won international acclaim.

I HAVE given you the dates of the opera presentations and the stations on which these operas will be broadcast. These operas are not the only attractions which CBC offer, they offer "a large range of music for large orchestra and chamber groups; recitals by distinguished artists; radio drama of a high type which consistently has won international awards; radio symposiums on modern art, some of the world's greatest literature." CBC is promising "a new experience in listening." Are you as exhibitor listening, or do you believe that Television is your only competition?

You also have an opportunity to present stories with timely topics, great dramas, adaptations of world-famous stage plays, complete operas produced as motion pictures, stories by world-famous authors, directors, with internationally-famous stage, screen, and concert stars. Is Radio for the masses or for the classes? How different are its audiences to those who are patrons of Motion Picture Theatres?

SPYROS Skouras revealed that the masses like symphonic orchestras, he revealed that his venture paid at the box-office. Ballet has paid at the box-office, has paid an amount in dollars which has no precedent. When *Red Shoes* is in general distribution, it is well for exhibitors not to try this picture out in a run-down, last run, dilapidated action-house; try it in a good house which patrons are interested in patronizing. The same rule should be followed with the Opera Films, which generally get a booking, when they do, in a house which is in the red, and in which the exhibitor is willing to try anything, because he is losing money anyway and has let his house run down. If you are going to give your patrons something different, like *Somerset Maugham's Quartet*, or

Hamlet, or *Red Shoes*, book it in a house to show the public that the picture is good enough to play there. It is not fair to the producer or the distributor to book a picture of quality in a "slough house" because you kill the picture before it has an opportunity to make good.

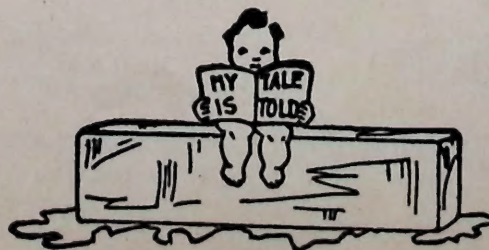
Paramount is testing out *Somerset Maugham's Trio* in ten Art Theatres, opening at the Sutton in New York in order to determine its appeal for general distribution. 20th-Fox is testing out scheduled performances of *All About Eve*. If 20th Century-Fox can discover that patrons will come at certain stated times to see a motion picture, seeing it without seating interruptions from beginning to end, this will prove of great benefit to our industry and will enhance the entertainment qualities of Motion Pictures.

Imagine seeing a play in the middle and waiting to see the first and second act. Imagine hearing the end of a song and waiting to hear the beginning of it to find out what it is all about. Imagine going into an Art Gallery and viewing the lower part of a painting and then viewing the top part with the lower part covered. The only reason motion pictures remain popular, I believe, is the fact that many people see the picture through twice. Certainly if the picture has a surprise ending it is killed by seeing the end before what leads up to it and if it has sustained interest and drama, how can such interest be sustained when the finish is seen before the beginning? Of course on a grind policy, nobody cared, but when there is no longer the great motion picture boom days, we can afford to discover how best we can retain our popularity.

I AM looking forward to seeing Warner Bros. *The Glass Menagerie*. Not having seen the play, I will not be able to make comparisons, but I will be one of thousands of motion picture patrons who will not have seen the play. Two names stand out prominently and appealingly for me, Gertrude Lawrence, that wonderful show woman and artist, Jane Wyman who has done such conspicuously fine screen work.

The Outlaw opened at the Victoria and Eglinton and, despite the most depreciative of press reviews, it has done astonishingly good business. Under ordinary circumstances we would believe that such press reviews would kill the box-office for any picture, but Howard Hughes' RKO picture *The Outlaw* is evidently immune to critical poison, for it continues to play to packed houses.

It is evident that when a picture is known, and when it has been extensively publicized, the curiosity of the public to see such a picture supersedes any critical bias concerning it. I have, however, observed that despite the finest possible press reviews some pictures cannot sell themselves to the public. I have heard movie patrons, in discussing a picture, tell each other, "Just corn, no disguise, I agree with you, nothing to it, but I enjoyed it" and that is why *Corn* sells. She and her friend and her friend's friend enjoyed it. Will you tell me why *Popcorn* sells? Because it is *Corn*, but tasty *Corn*, whether you wet your ears eating it from a cob, or grease your fingers eating it out of a box or bag.



MARITIME NEWS

By A. L. FAIRWEATHER

EXTENSIVE plans have been made to mark Fire Prevention Week and in this the Saint John Theatres are taking an important part. Each evening, a member of the Fire Department is on duty at the theatres and patrons are asked to leave by the exits so as to familiarize them with this safety measure. Children in grades 3 to 7 have been asked to give a complete report of danger points in their homes and those presenting the best reports will be given theatre tickets provided by the theatres. As well as this, special fire prevention films are being shown in the high schools and vocational school.

* * *

A preview of *Prelude to Fame* (Eagle-Lion) was held at the Strand-Odeon Theatre, Saint John, at the invitation of the theatre and Eagle Lion Films. The wonderful music and impressive story, were greatly appreciated.

Mrs. D. V. Donaldson, cashier for many years at the Capitol Theatre, Woodstock, N.B. (F. G. Spencer & Co. Ltd.) is being congratulated upon the success of her son, Allan Rogers Donaldson, B.A., who has been appointed to a teaching Fellowship at the University of New Brunswick, Fredericton, N.B. His mother has been on the staff of the Capitol Theatre for a number of years and is very popular in Woodstock.

* * *

Many words of congratulation are being heard about the RKO office in Saint John of which A. Lee-White is manager, on that office manager and staff's having won the first place in the Ned Depinet Drive on which they have been spending so many efforts. This is a great honor and brings well deserved rewards.

Mrs. A. Babb, wife of A. Babb of the Mayfair Theatre, Saint John, has joined the newly formed Symphony Orchestra which has planned an extensive program for the coming season. Mrs. Babb is an accomplished violinist and will be a great addition to the orchestra.

* * *

The Paramount, Capitol, Strand, Mayfair and Regent Theatres in Saint John and the Gaiety at Fairville, held midnight shows before Thanksgiving Day, which were well attended.

* * *

James Whitebone, operator at the Paramount Theatre, Saint John, since the theatre was built and for a number of years before that at the Capitol Theatre, Saint John, has been elected for the 11th year president of the New Brunswick Federation of Labor. "Jimmie" has been for 12 years Vice-President of the Canadian Federation of Labor and for 10 years, president of the Local Branch at Saint John. Mr. Whitebone was formerly a member of the Saint John City Council and is a veteran of the First Great War, taking an active part in the Canadian Legion.

Trans-Canada Showings

Use This Information As Your Guide on Release Dates

TORONTO

DOWNTOWN

County Fair (Mono.) Cinecolor, and Triple Trouble (Mono.)

EGLINTON-VICTORIA

The Outlaw (RKO) with Jane Russell and Jack Buettel.

IMPERIAL

Second Week. The Toast of New Orleans (MGM) Technicolor with Kathryn Grayson and Mario Lanza.

ODEON-CARLTON

The Petty Girl (Col.) Technicolor with Joan Caulfield and Robert Cummings.

INTERNATIONAL CINEMA

Sixth Week. The Happiest Days of Your Life (EL) with Alastair Sim.

TOWNE CINEMA

Second week. All Quiet on The Western Front (E-U) with Lew Ayres.

UNIVERSITY-NORTOWN

The Glass Menagerie (WB) with Jane Wyman and Kirk Douglas.

SHEA'S

Union Station (Para.) with William Holden and Nancy Olson.

LOEW'S

Second Week. Three Little Words (MGM) Technicolor with Fred Astaire and Red Skelton.

HYLAND

Second week. On Approval (EL) with Bea Lillie.

WINNIPEG

CAPITOL

Second week. Three Little Words (MGM) Technicolor with Fred Astaire and Red Skelton.

GAIETY

Treasure Island (RKO) Technicolor with Bobby Driscoll and Robert Newton.

MET

No Way Out (20th-Fox) with Richard Widmark and Linda Darnell.

LYCEUM

Right Cross (MGM) with June Allyson and Dick Powell.

ODEON

The Chiltern Hundreds (EL) with Cecil Parker.

GARRICK

Mister 880 (20th-Fox) with Burt Lancaster and Dorothy McGuire.

SAINT JOHN

PARAMOUNT

Union Station (Para.) with William Holden and Nancy Olson.

CAPITOL

Copper Canyon (Para.) Technicolor with Ray Milland and Heddy Lamarr.

VANCOUVER

CAPITOL

Second Week. The Flame and the Arrow (WB) Technicolor with Burt Lancaster and Virginia Mayo.

PLAZA-FRAZER

Destination Moon (EL) Technicolor, and Call of the Forest.

ORPHEUM

711 Ocean Drive (Col.) with Edmond O'Brien and Joanne Dru.

STRAND

Second week. My Blue Heaven (20th-Fox) Technicolor with Betty Grable and Dan Dailey.

VOGUE

Prelude To Fame (EL) with Guy Rolfe and Kathlyeen Ryan.

STUDIO

Seventh Week. The Chiltern Hundreds (EL) with Cecil Parker.

CALGARY

CAPITOL

Broken Arrow (20th-Fox) Technicolor with James Stewart and Debra Paget.

PALACE

No Way Out (20th-Fox) with Richard Widmark and Linda Darnell.

GRAND

In the Foreign Legion (E-U) with Bud Abbott and Lou Costello.

STRAND

Pretty Baby (WB) with Dennis Morgan and Betsy Drake.

MONTREAL

CAPITOL

Second Week. Fancy Pants (Para.) Technicolor with Bob Hope and Lucille Ball.

IMPERIAL

The Desert Hawk (E-U) Technicolor with Yvonne DeCarlo and Richard Greene.

LOEW'S

Crisis (MGM) with Cary Grant and Jose Ferrer.

PALACE

Second Week. Tea For Two (WB) Technicolor with Doris Day and Gordon MacRae.

SNOWDON-OUTREMONT

Prelude To Fame (EL) with Kathleen Byron and Guy Rolfe.

AVENUE

Second Week. They Were Not Divided (EL).

PRINCESS

Second Week. 711 Ocean Drive (Col.) with Edmond O'Brien and Joanne Dru.

CORNUCOPIA

(Continued from Page 1)

But now, having come down to earth to present to you a cornucopia of colorful motion pictures, let us again ascend to the domain of the gods, and muse on their descent, for it is at two seasons of the year, spring and autumn, that our thoughts should ascend to Olympian heights: spring, the season which gives birth to color, and autumn, which is the flaming fade-out or glorious sunset of color.

The worship of gods and goddesses, which was the religion of ancient Greece and Rome, is no more, but although theology has discarded these godlike images, arts and letters have immortalized their forms, and it is not presumptuous for motion pictures to claim that it is a descendant of The Muses, the nine daughters of Jupiter and Mnemosyne (memory).

To each daughter was assigned a department of literature or science; Calliope is the muse of epic poetry; Clio of history; Uterpe of lyric poetry; Melpomene of tragedy; Terpsichore, choral dance and song; Erato, love poetry; Polymnia, sacred poetry; Urania, astronomy; and Thalia, comedy.

With the introduction of color, with opera, with symphonic orchestras and ballets in motion pictures, surely motion pictures become a throw-back to the race of their progenitors, The Titans, of whom it is written they inhabited the earth before the creation of man.

THE EDITOR.

The Sheep-Stealers Go Into Action In The Outdoors Down Under



After the smash success of *THE OVERLANDERS*, Ealing Studios went on the hunt for another big-scale outdoor story, set in Australia and found it in *BITTER SPRINGS*. This deals with aborigines and action in the sheep country and in addition to stars such as Chips Rafferty, one of Charlie Mavety's favorite cowboys, and Gordon Jackson of *TIGHT LITTLE ISLAND*, included Tommy Trinder, Britain's most exuberant comic.



The J. Arthur Rank Organization Presents *BITTER SPRINGS*, starring Tommy Trinder and Chips Rafferty with Gordon Jackson and Jean Blue. A Michael Balcon Production from Ealing Studios. Directed by Ralph Smart. Eagle-Lion Release.

*Book it Now from **Eagle-Lion***
